1999-2000

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Raffi Armenian, Music Director and Conductor
Colleen Skull, contralto • U of T Women's Chorus
Royal St. George's College Boys' Choir

April 8, 2000

UNIVERSITY OF TORONTO
Faculty of Music

Saturday, April 8, 2000 at 8 p.m.
MacMillan Theatre

FACULTY OF MUSIC

Presents

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Raffi Armenian, Music Director and Conductor
Colleen Skull, Alto • University of Toronto Women's Chorus
Royal St. George's College Boys' Choir, Douglas Jamieson, Director

PROGRAMME

Gustav Mahler
(1860-1911)

Symphony No. 3 in D minor

PART ONE

1. Kräftig. Entschieden

INTERMISSION

PART TWO

2. Tempo di menuetto. Sehr mäßig
3. Comodo. Scherzando. Ohne Hast
4. Sehr langsam. Misterioso:
   "O Mensch! Gib acht!"
   (from Nietzsche's Also sprach Zarathustra)
5. Lustig im Tempo und keck im Ausdruck:
   "Bimm bamm. Es sungen drei Engel"
   ("Des Knaben Wunderhorn": Armer Kinder Bettlerlied)
6. Langsam. Ruhevoll. Empfunden

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Programme Notes

Gustav Mahler
Born in Kalischt, Bohemia, 7 July 1860
Died in Vienna, 18 May 1911

Mahler's Third Symphony, completed in 1896, stands at the middle of his so-called 'Wunderhorn' symphonies. Like many of Mahler's other works, this symphony is programmatic in conception; that is, the Third paints a musical picture of an extra-musical idea. In a letter to a friend, Mahler describes the main idea of the work as '[an expression] of the tiered arrangement of all creation.' Indeed, this symphony moves from the sounds of Nature in the first part, and in the second, up the evolutionary ladder, to the flowers, the animals, human kind, the angels, and finally, love. And to express this idea, Mahler has incorporated all manner of musical innovation, most notably the liberation of wind and brass.

This liberation is perhaps best seen in the slow introduction of the opening movement, where wind and brass usurp the traditional dominance of the strings. When the March ensues, the sheer novelty of musical materials is even more evident, as the composer incorporates the 'pop' music of the day: marching songs, military signals and fanfares, in the context of an opening symphonic movement!

Following the first part is, curiously for the second movement of a symphony, a Minuet. This introduction to the second part provides the contrast and relaxation required after the preceding monumental March. Mahler has even described the Minuet as 'the most carefree thing that I have ever written - as carefree as only the flowers are.'

From the flowers, comes the Scherzo, a depiction of the animals of the forest. Most important in this movement, however, is the invocation of a human dimension, by means of the magnificent posthorn solo in the trio. And from this invocation, comes the realization of human kind in the fourth movement: a meditation for contralto soloist and orchestra, with the text from Nietzsche's *Also sprach Zarathustra* (specifically, the 'Midnight Song').

The last bars of the 'Midnight Song' act as an upbeat to the fifth movement, a setting of the 'Wunderhorn' text. Here, Mahler adds a boys' chorus repeating the onomatopoeic syllables 'bimm bamm,' - the sounds of angels - while the contralto and women's chorus take the text.

Finally, after the angels' song, comes the last of the six movements. For the first fifty measures, we hear strings alone, perhaps to offset the imbalance in the orchestra of the first movement. But, in the final pages of the Third, the orchestra unites in a spectacular assertion of D major.

This overwhelming release of D major brings us to the end of the epic journey we have travelled, from the first movement, to this great hymn to Love which is the finale. It is a journey that, as the composer described, has encompassed the evolutionary process from the 'heavy shadow of lifeless Nature, to the mighty leap towards consciousness in the highest earthly creature, humankind.'

CHRISTOPHER WHITNEY

Texts and Translations

Fourth movement:

O Mensch! Gib acht!
>>Zarathustra Mitternachtslied<<
(Friedrich Nietzsche)

ALT
O Mensch! Gib acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit,
Will tiefe, tiefe Ewigkeit.

O man! Take heed!
"Zarathustra's Midnight Song"
(Friedrich Nietzsche)

CONTRALTO
O man! Take heed!
What does the deep midnight say?
I slept!
I have awakened from a deep dream.
The world is deep,
and deeper than the day remembers.
Deep is its suffering,
joy deeper yet than heartache!
Suffering speaks: Begone!
All joys want eternity,
want deep, deep eternity.

Fifth movement:

Es sungen drei Engel
>>Armer Kinder Bettlerlied<<
(Des Knaben Winderhorn)

KNABENCHOR
Bimm bamm, bimm bamm...

FRAUENCHOR
Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig in den Himmel klang.
Sie jauchzten fröhlich auch dabei,
Daß Petrus sei von Sünden frei.

Und als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmahl aß,
Da sprach der Herr Jesus: >>Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir.<<

ALT
>>Und sollt' ich nicht weinen, du gütiger Gott<<

FRAUENCHOR
Du sollst ja nicht weinen!

Three angels sang
"Poor Children's Begging-Song"
(Des Knaben Winderhorn)

CHILDREN'S CHORUS
Bimm bamm, bimm bamm...

WOMEN'S CHORUS
Three angels sang a sweet song
that set heaven ringing with joy;
they rejoiced, in their song,
that Peter was freed from sin.

And while Lord Jesus sat at table
eating the evening meal with his twelve disciples,
thus spake the Lord Jesus: "Why are you here?
When I look at you, you weep."

CONTRALTO
"Should I not weep, my merciful Lord?"

WOMEN'S CHORUS
You should not weep!

ALT
>>Ich habe übertreten die zehn Gebot;
Ich gehe und weine ja bitterlich,
Ach komm und erbarme dich über mich.<<

FRAUENCHOR
Hast du denn übertreten die zehen Gebot,
So fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit,
So wirst du erlangen die himmlische Freud!

Die himmlische Freud, die selige Stadt;
Die himmlische Freud, die kein Ende mehr hat.
Die himmlische Freud war Petro bereit'
Durch Jesum und allen zur Seligkeit.

CONTRALTO
"I have broken the Ten Commandments;
I go my way weeping bitterly.
Ah, come and have mercy upon me!"

WOMEN'S CHORUS
So you have broken the Ten Commandments?
Then fall on your knees and pray to God!
Love God alone all your life
and you shall attain heavenly joy!

Heavenly joy is a happy city;
heavenly joy knows no end.

Heavenly joy was granted by Jesus
to Peter and us for our eternal felicity

Translation by Robert Cushman

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Meet the Artists

Trained in the European tradition, **RAFFI ARMENIAN** studied piano, conducting and composition in Vienna with Bruno Seidlhofer, Hans Swarwosky, Ferdinand Grossman and Alfred Uhl respesctively. The young maestro landed his first conducting engagements at the Atlantic Symphony in Nova Scotia, Canada. Choosing to become a Canadian citizen, Maestro Armenian quickly established an illustrious career here with numerous long-term engagements to his credit. Perhaps the most prominent of these was his position as Music Director of the Kitchener-Waterloo Symphony, a position he held for 22 years. As Music Director of the Stratford Festival, he established the Canadian Chamber Ensemble (CCE). Today the sixteen members of the CCE enjoy an international profile through a series of tours to South America, Europe, and the United States. In November 1994, Maestro Armenian accepted the position of Interim Music Director of the Nova Scotia Symphony where he not only served from the podium but also shared his expertise by acting as advisor in their search for a new permanent Music Director.

While living and working in Canada, Maestro Armenian garnered numerous awards for his work. He conducted a television version of Menotti's "The Medium," which was nominated for an Emmy Award that season. He received a Juno nomination for a recording of Ravel and Schoenberg with one of Canada's great singers, Maureen Forrester, and the Canadian Chamber Ensemble. In 1988, the CCE was awarded the Grand Prix du Disque from the Canadian Music Council for its Serenades album, which subsequently was nominated for a Juno Award. Repertoire from the Ensemble's "Music from Berlin in the 1920s" was selected by Woody Allen to underscore his film "Shadows and Fog." CBC Records has recently released the orchestra's fourth compact disc, bringing the total discography with Armenian to twenty-four albums.

A sought-after guest conductor, Maestro Armenian has led the Belgian Radio Orchestra, the Enescu Philharmonic of Bucharest at the Ravenna International Music Festival, the Winnipeg Symphony, the Manitoba Chamber Orchestra, L'Orchèstre Symphonique de Québec, the Edmonton Symphony and the Hamilton Philharmonic. Maestro Armenian often returns to guest conduct in Kitchener-Waterloo, Victoria, Edmonton and Quebec.

A member of the Order of Canada, Maestro Armenian is also a recipient of the Queen Elizabeth II Silver Jubilee Medal and honorary doctorates from Wilfrid Laurier University and the University of Waterloo. He is Professor of Music at the University of Toronto Faculty of Music where he teaches conducting and is Music Director of the U of T Symphony and Chamber Orchestras.

A native of Winnipeg, **COLLEEN SKULL** is completing her second year in the Opera Diploma programme and is a student of Mary Morrison. She has sung the role of Dorabella in Winnipeg under conductor Howard Dyck, and with the Faculty of Music Opera Division, she has sung the roles of Mere Marie in Poulenc's "Dialogue des Camelites," Bianca in Puccini's "La rondine," and Hyppolyta in Britten's "A Midsummer Night's Dream." In January she performed the role of Baba in Menotti's "The Medium." Colleen was a finalist in the Young Canadian Mozart Singers' Competition in December. This past summer she attended the open vocal class at the Britten-Pears School for Advanced Musical Studies, Aldeburgh, England. This May she can be seen in recital at the Wagner Society and will return to the Britten-Pears School to work with Martin Isepp.

University of Toronto Women's Chorus

Doreen Rao, Director

Florence Ahn
Ronee Boyce
Cathrine Cheng
Julie Deck
Heather Eyerly
Kristin Gilbert
Erica Huang
Deborah Kim
Fawn Kuo
Jenny Kwok
Kitty Liu
Masa Manojlovic
Marta McCarthy
Anna-Louise Moorman
Kristin Mueller
Alice Ng
Kristina Nojd
Katrina Pak
Cristina Parvu
Olivia Rallis
Anne-Marie Ramos
Jessica Robinson
Kate Sadler
Deborah Seabrook
Soohee Shin
Emily Silbert
Sonya Sim
Maran Stern
Erica Tang
Kelly Tipler
Eliza Wong
Jenny Wong
Alicja Wysocka
Esther Yoo

University of Toronto Symphony Orchestra

Raffi Armenian, Music Director

Violin I
Lynn Kuo *
Jennifer Ahn
Kristel Audet
Linda Choi
Grace Cho
Rafael Herrador
Akiko Kojima
Praise Lam
Kari Lin
Victoria Lindsay
Akemi Mercer
Karen Nam
Michael Pallett
Elation Pauls
Ricardo Paz
Christian Robinson
Peter Seminovs
Robert Uchida
Ursula Zielinski

Violin II
Anita Walsh +
Mark Benzekri
Amy Chen
Brandon Chui
Ha Yan Ji
Aramie Kim
Katarina Kin
Elspeth Lacy
Evgeni Moriatov
Teresa Oh
Sarah Rukkila
Elyssa Lefurgey-Smith
Lily Szeto
Li Wang

Viola
Max Mandel +
Claudine Guidoin
Peter Ing
Jeewon Kim
Rebecca Kurtis
CheonSeon Kim
Lief Mosbaugh
Aidan Pendleton
Liliana Ripandelli
Fanny Tang
Daniel Trinh

Cello
Mateusz Swoboda + #
Ariel Barnes
Alison Bissett
Nathan Brock
Darko Butorac
Young Shin Choi
Elena Jubinville
Nadia Klein
Martin Kratky
Alexandra Lee
Andrew Luchkow
Sarah Martin
Rachel Pomedli
Jenny Yoon
Leo Zhang

Double Bass
Laura Moore +
Brian Baty
Matthew Goulet
Tammi Hensch
Lee McPhee #
Peter Olsen
Paul Rademacher
David Stone

Harp
Cecile Denis
Alyssa Michalsky

Flute & Piccolo
Elizabeth A. Janzen +
Marisa Cervini
Rachel Churchill
Aaron Humphrey

Oboe
Rob D'Orante +
Megan Belluz
Elisabeth Mellinger, *English horn*
Betty Meng

Clarinet
Robert Woolfrey +
Alanna Bello
Allison Norman, *bass*
Przemyslaw Raczynski, *E-flat*
Gregory Williams, *E-flat #*

Bassoon
Amber Hill +
Cathleen Biggs
Anthony Pezzetti, *contra*
Adele Small

Trumpet
Donovan Fuller +
Jeffrey Chong
Carin Dodsley
Eve Eracleous
Eddie Phillips
Brian Vincent, *flugelhorn*

Horn
Seanan McGee +
Jessie Brooks
Danielle Buckwalter
Erin Fraser
David Haskins
Jane MacKay
Le Dieu Tran
Gail Van Nes
Scott Wevers

Trombone
Ryan Purchase +
Brad Dickson
Alex Eddington
Nick Francis
Kevin Fleming

Tuba
Allen Carter +

Timpani
Ed Reifel +
Tim Francom

Percussion
Dean Pomeroy
Julia Cleveland
Gina Ryan
Colin Webster

* *Concertmaster*
\+ *Principal*
\# *Orchestra Manager*

Dr. Arthur Plettner
1904–1999

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Imagine perfect resonance. A chord is struck, but never fades, sustained forever. Arthur Plettner graduated from the Faculty of Music many years ago and now, because of his generosity, is helping students that have come after him. When Dr. Plettner made a note of remembering the Faculty of Music in his Will, he created an endowment fund that will provide enduring financial support to gifted graduate and undergraduate students in financial need wishing to study at the Faculty of Music. Thank you Dr. Plettner.

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